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of glowing quiet of the gloaming, make this a restful picture, and one that must be good to live with.

In portraits, real and fanciful, there was a good variety. Mr. Tarbell's "Lady in Blue" had the same mellow quality of this artist's more recent work. Joseph DeCamp's "Pink Feather" had already attracted much attention. The painting of the fresh girl face underneath the brown veil is a *tour de force*. Mr. Benson's "Elizabeth" made a good pendant and was a most admirable example of Benson's later style. Marie Danforth Page's "Tenement Mother" looked as well at Newport as it did at Philadelphia, as it must wherever it goes—perhaps the most popular picture of the year for its human quality as well as its good technique. New favorites in the world of art are as popular as débutantes in the world of society, and Beatrice Whitney with her "Jongleur" made many friends at Newport, as did Rosamond Smith with her "Heirlooms," and Alice Ruggles Sohler with her "Giovanna." William Cotton is one of the younger portrait painters forging rapidly to the front. He is a Newport man, and his portrait of Miss Dorothy King was one of the centers of interest in the exhibition. Not far away hung another portrait by Lazar Raditz. He calls it "A Type," but something in the picture says that it is the

face of one very near and dear to him, the laughing, kindly face of one who, if not the artist's mother, might easily be mistaken as such, as there is such an intimate knowledge of character shown in its portrayal.

Mr. Sergeant Kendall showed his "Venetian Brocade," already very well known, and a portrait of ex-President Taft. His work has for the Newport people an especial interest, as Mr. Kendall was the first president of the Art Association, and, until he took up his new duties at Yale University as Director of the School of Art, lived in Newport. Mr. John Elliott, who was Chairman of the Exhibition Committee, showed his pastel drawing, "Dante in Exile," a study for the picture in the collection of Queen Margaret of Italy, and a small picture of "Silver Birches" growing at the edge of a lake.

The Harrison S. Morris prize of one hundred dollars awarded to the best picture that was submitted to the jury, was awarded to Mr. Leslie P. Thompson for his "Girl in Profile." No invited picture and no picture by a member of the jury were eligible for this prize.

The first picture to be sold was Thomas Allen's "White and Gold," a golden autumn lane with white cattle wandering along a cowpath. This was one of the favorites in the Newport show.

AN INTERNATIONAL EXHIBITION

THIS year, for the first time, a group of the most important paintings shown in the Carnegie Institute's International Exhibition will be shown in the principal art museums in the United States before being returned to their owners. This notable circuit exhibition was selected and is sent out by the American Federation of Arts. It comprises forty-four paintings, twelve of which are by American artists, the remainder by distinguished artists of foreign countries. Aman-Jean is represented by his large,

important portrait group of his own family; Blanche by his impressive double portrait, entitled, "Anniversary"; there are small characteristic canvases by Henri Martin and the late Gaston Latouche. William Orpen's daring self portrait is among the more striking exhibits. Beatrice How's interesting portrait of a "Woman and Child" has been lent by its owner, Mrs. H. P. Whitney. "October: The River Course near Montreuil-sur-Mer," by S. J. Lamorna Birch, another honor winner, is also included. Max



ANNIVERSARY

JACQUES EMILE BLANCHE

Clarenbach, Ludwig Dill, Franz Grasel, Julius Paul Junghaus, Gustav Fjaestad and Emmanuel Vierin are all represented and at their best, to mention only a few. The Americans exhibiting are John W. Alexander, Cecilia Beaux, George Bellows, R. Sloan Bredin, William M. Chase, Paul Dougherty,

Richard E. Miller, Jules Pages, Charles Rosen, W. Elmer Schofield, Douglas Volk, Horatio Walker. The foreign representation includes, in addition to those already noted, works by W. Dacres Adams, Allan Barr, Stephen Bosznay, Henry Caro-Delvaille, Charles Cottet, the late Sir Alfred East, Hilda Fearon,



HER BIRTHDAY

JOHN W. ALEXANDER

Hermann Gohler, Hayley Lever, Alexander Jamieson, Laura Knight, B. Eastlake Leader, Julius Olsson, Bertram Priestman, René Xavier Prinnet, George Sauter, Willy Sluiter and George Spencer Watson. The painting by Allan Barr has been lent by the Hackley Art Museum, the marine by Paul Dougherty by the Buffalo Fine Arts Academy; the other pictures, however, were secured through

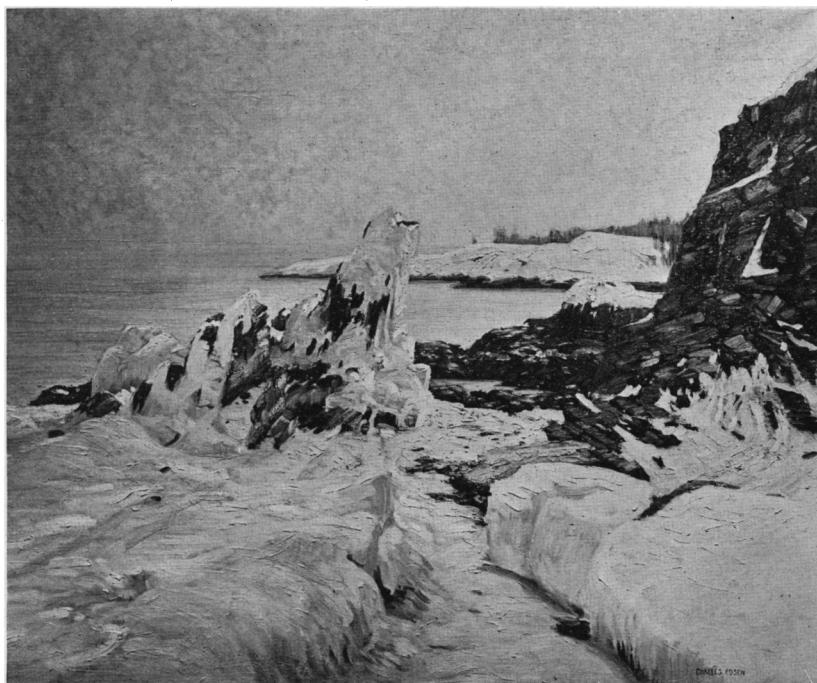
the coöperation of the Carnegie Institute directly from the artists or their agents. The exhibition was shown first in the Art Institute of Chicago, then in the Art Museum of Worcester, Massachusetts. In October it will be seen in the Detroit Art Museum, from whence it will go to Toledo, Lincoln, Indianapolis, Minneapolis, Buffalo and Rochester, remaining in each place several weeks.



WOMAN AND CHILD

BEATRICE HOW

AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1914



ICE-BOUND COAST

CHARLES ROSEN

AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1914